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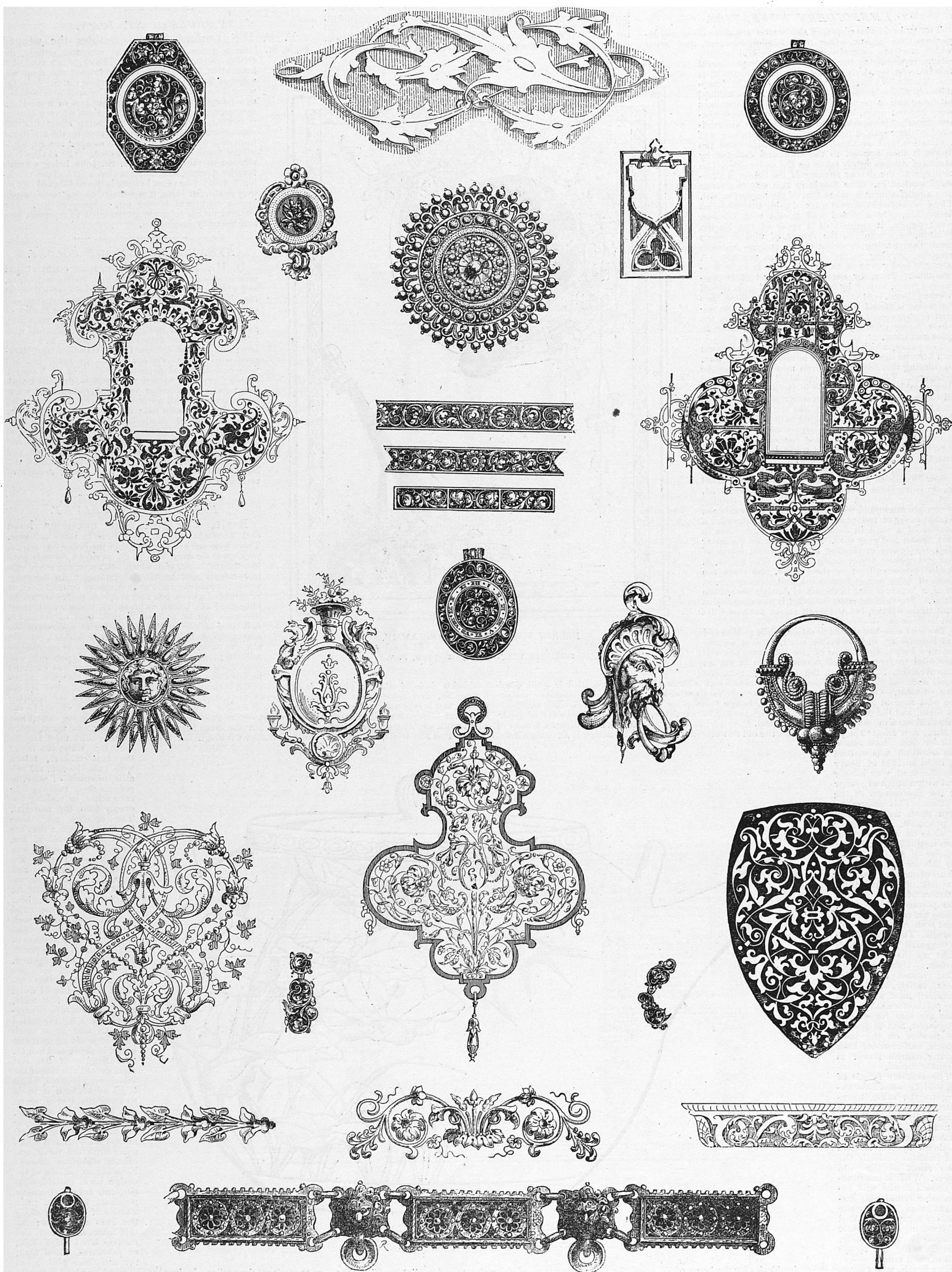
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## Art Needlework.

### EMBROIDERY NOVELTIES.

THE embroideries displayed this season are more novel and ingenious than artistic. One must admire, however, the daring which attempts such striking and successful realistic effects, especially in the way of studies from natural flowers. At Bentley's the most prominent novelty is the Martha Washington geranium, which is reproduced in all its delicacy of form and tint. The method of doing this is peculiar, and if strictly artistic lines were insisted upon, it might be ruled out. Nevertheless the effect is superb. The separate petals are modelled in the required tints of plush on a slightly stiff foundation and arranged in proper shape, and the flower is then applied to the stuff and fastened by means of stitches lightly taken on the under side. The centre, with the deeper shading of the petals, is afterward worked in. The flower in this way is thrown into a relief almost equal to that of the natural model. There are several different ways of using this modelled decoration. On a gilded wall pocket with crimson plush panels, it consists of a spray of the Martha Washington geranium, the flower of pinkish white plush, the shading in delicate reds, and the leaves in arrasene, copying nature as closely as possible. A later and better way of using the flower is more conventional. Take, for example, a ground of Damascus red plush, broken by irregular lines of gold thread couched down. At various intersections of these lines the flower is placed and fastened, and leaves embroidered in arrasene, are placed at other intersections, the whole being carefully arranged to balance both in color and form.

The pansy, which makes its appearance this season as a favorite ornament, is used in much the same way. In coloring this flower gives even more scope than the geranium. The petals are modelled separately and then combined, and one finds in the examples shown all those magnificent varieties which modern horticulture has produced, and which, like the geranium, produce superb effects when mingled with gold.

The water lily is also very largely used. This, too, is in relief, but instead of being modelled in stuffs it is embroidered. The form is given by embroidering first the petals as a background, half enclosing the yellow centre, which is done in knot stitch, either in yellow filloselle or gold. The nearer petals are filled in, throwing them into relief, and then embroidered, and sharply outlined with dark silk. Very striking effects are attempted with water lilies. For example, a table cover of red plush has about the edges for a quarter of a yard in depth, irregular water lines in dark brown and gray silks. Among these lie the water lilies, singly and in clusters, all the various forms of bud and opened flower being shown. The leaves, in shaded arrasene, float on the surface, and there are stalks of flags, purple fleur-de-lis, and occasionally, in relief, a Japanese bird in the act of darting toward the water. The realistic effect intended is more ingenious than praiseworthy, but the work serves to show what can be done in this direction.

The wild rose has still its devotees, while golden-rod has become an unfashionable weed. Roses assume the new forms, and instead of silk and satin, plush is now used to represent their texture. This is not an improvement, for although the colors are rich, the heavy material gives a coarseness to the flower which effaces all its sentiment. Of course it must be understood that to represent the wild rose at all in stuffs a necessary change takes place in its form, and the petals, instead of curving inward in cup shape, curve outward in order to meet the ground.

Many new effects are produced with the old flowers—the snowball for one. Last season the snowball was worked by cross stitches of heavy filloselle used very loosely and with a stitch of yellow in the intersection of the stitches. This season an even more realistic effect is produced. The flower is made on a foundation, throwing it into at least a quarter of an inch relief. To this are attached small pieces of narrow gros-grain and silk ribbon, cut three quarters of an inch long and pointed at the ends. These are crossed and fastened with a stitch of yellow silk. The resemblance to the small flowers which make up the snowball is perfect. Using the two silks, ribbed and plain, gives variety, and that crumpled look which the tiny petals often have. The ends are also frayed and roughened, and in sewing the flowers on the half-hidden, half-revealed look of the natural flower is carefully copied.

The feathery fronds of the wild clematis have undergone the same transformation. This is much more easily accomplished. Instead of silk embroidery, arrasene is cut and fastened down by silk stitches and imitates perfectly the fuzzy effect of the wild flower. What is commonly known as the wild cucumber, a remarkably luxuriant vine with white feathery sprays, is imitated by couching down white arrasene and chenille, thus throwing the sprays into marked relief.

Miss Brush, who executed the embroideries for the house of W. H. Vanderbilt, has introduced a new and effective tapestry stitch. The decoration of a large blue plush portière consists of bands of embroidery done in this stitch and applied upon the plush. This decoration is in the regular divisions of frieze and dado. The design of the dado is successive vases of flowers with scrolls and

ribbons in old tapestry colors. The same flowers—tulips and peonies—make the design of the frieze. The stitch gives the effect of loom work, but is bolder and coarser than that of the Gobelins. The ornament in this case is employed as an appliqué, but if Miss Brush chose to use her stitch to represent the whole fabric, it would be an interesting and perhaps valuable experiment, although merely as a decoration for other fabrics it does her good service. Her needlework in other directions is also interesting, particularly the use she makes of gold. To a portière of old red



DESIGN FOR A BALL PROGRAMME.

PUBLISHED FOR J. E. S., JAMESTOWN, N. Y.

stuff brocaded in gold she has added a dado of maroon plush with a Renaissance design of dragons, and conventionalized flowers. The color effect is very good, and is especially enhanced by the judicious use of gold. In a scarf table-cloth embroidered in silk she follows a system of raised work of her own invention. The design is an orange branch with leaves and fruits, the texture

factured, and the present creams, sky blues, and gray green shades are in better taste, and are better backgrounds to the painting than so crude a color as white. Black, if selected, should be the velvet known as gamekeepers' make, as that is the closest and best kind, but the shade is not a good one to paint upon, as the tone of it shows through the tinting. The colors used are the



JAPANESE DECORATION FOR A TEAPOT.

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of the latter being very skilfully shown. An effective frieze has also been executed in this raised work, to which Miss Brush gives the name of "Limoges embroidery." Her studies of color as well as form Miss Brush makes from nature, and, as usual, when original sources furnish the suggestions, original and independent means of reaching effects naturally follow.

as to mark out the outline. Inclose the chalk or black lead in muslin bags, and use as small an amount as possible, limiting the outlines to a single dot at the commencement and end of a line, if the worker has sufficient confidence to trust to the correctness of the lines made with a brush. Having obtained sufficient indication of the outline, pin the velvet down to a drawing-board with

## Correspondence.

### SYMBOLS OF ST. JOHN.

F. F. H., Hartford, Conn.—Besides the winged eagle, St. John is given as emblems the cup and serpent, the chalice and the palm branch. The eagle is a symbol of inspiration, his works being considered the most elevated of the Gospels. In all paintings of St. John the winged eagle is his attendant. The apostle is depicted as a young man, with flowing hair and of a mild and holy aspect. He bears the cup, from which a serpent is issuing, from the legend that being about to drink some poisoned wine, the poison rose to the top in the form of a serpent, and St. John escaped unhurt, while others drank of the wine and died. The chalice is in allusion to the Last Supper, St. John being Christ's favorite disciple, and being seated next to Him receiving it first. The palm branch is the emblem of victory over death, St. John, it is written, having been thrown into a caldron of boiling oil, escaping unhurt. The pictures of St. John are all intended to represent love and heavenly inspiration.

### STENCILLING IN OIL COLORS.

B. H., Toledo, O.—The four colors most used in stencilling should be indigo, Indian red, ochre, and white, the help of brighter tints being called in but rarely; these brighter tints require to be deepened and enriched so as to produce several different shades of them. Thus: *light blue* can be lightened with white, and deepened with indigo; *vermilion* lightened with gold or yellow, and darkened with carmine and chocolate; *Indian red* lightened with vermilion and darkened with black; *crimson* should be made brilliant with vermilion and deepened with blue or Vandyck brown; *green* lightened with yellow, deepened with blue; *Indian and lemon yellows* lightened with white and darkened with vermilion; *ochre* lightened with white, deepened with red; *chocolates* are composed by mixing Indian red, Vandyck brown, black, and a little vermilion; *slate blue* is made of ultramarine and black, mixed with a small quantity of vermilion and white; *neutral tint* is composed of Indian red and blue; *browns* of Indian red and black, vermilion and black, or carmine, vermilion and black; *orange* of vermilion and Indian yellow.

### PAINTING ON VELVET.

BASIL, Chicago.—Your questions have each been answered at some time in these columns. The whole subject is covered in the following article, which we take from Miss B. C. Seward's recently published hand-book, and which will serve for other correspondents seeking like information: In selecting velvet for painting, one should choose cotton velvet, or velveteen of a close pile and make, in preference to the long-piled silk velvet, or plush, as, though both these materials can be painted, a good deal of practice is first necessary to enable the worker to understand the management of the color so that it is neither too liquid nor too thick. For color of velvet any shade may be selected; most of the old-fashioned painting was done upon white cotton velvet, but that was executed before the soft modern shades of color were manu-

factured, and the present creams, sky blues, and gray green shades are in better taste, and are better backgrounds to the painting than so crude a color as white. Black, if selected, should be the velvet known as gamekeepers' make, as that is the closest and best kind, but the shade is not a good one to paint upon, as the tone of it shows through the tinting. The colors used are the ordinary water-colors of the best makers, mixed with gum dragon, sal volatile, or spirits of wine, to prevent their running into each other, or sinking too deeply into the material. The brushes are those known as scrubs; they are short hard brushes, and are made for painting wax flowers with; they are made with bristles, and have flat bushy ends instead of pointed ones. As the velvet will not bear the pressure of the hand upon it, and cannot well be painted upon an easel by reason of the manner of the painting, a wooden hand-rest is required. These rests can be made by the worker, as they consist of a long bar of wood an inch and a half wide, and from twelve to twenty-four inches long, supported at each end by a small piece of wood an inch and a half in depth and height. The length of the rest must exceed the size of the velvet being painted, which is placed beneath it so as to allow the feet to stand out beyond the material, and the worker's hand being placed on the rest, is always an inch and a half away from the velvet and cannot therefore damage it. Make an outline of the design upon cartridge paper, only drawing the most necessary lines, and prick a series of pinholes along the lines so drawn; lay this upon the velvet and rub powdered white chalk, or powdered black lead, through these pinholes so